(18)

# A Description of Fletcher's Imagery in his Four Plays (II)*

Chapter II IMAGES FROM NATURE (continued)

*Celestial Bodies.* To Fletcher, the sun has varied symbolical meaning according to the time of the day. His image of the morning-sun is influenced by the classical traditions of Thetis and Tithon. So the sun is often the symbol of virginity, honor, and virtue, as we see in the following quotations:

> Our honest actions, and the light that breaks
> Like morning from our service, chaste and blushing
> Is that that pulls prince back. (*Val.*, I, iii, 94–96.)

> Oh, lend me all thy red,
> Thou shamefast Morning, when from Tithon's bed
> Thou risest ever maiden! (*F. S.*, I, iii, 175–177.)

So through an elaborate image of an eclipse he draws a picture of chastity which once seemed to yield to temptation but finally conquers:

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* Part I. appears in *Jimmon Ronkyu*, vol. ix, no. 4, (Kwansei-Gakuin), pp. 40-63. This series of study was conducted with a view to testing the authorship of *The Famous History of the Life of King Henry VIII* through the observation of imagery. The conclusion appears in the *Eibeibungaku* vol. II, No. 2 & 3 of Kwansei Gakuin University as *The Authorship of "Henry VIII," A Study of Imagery*, of which this forms one of the basic data for comparing Fletcher and Shakespeare in their use of imagery.

How like the sun
Labouring in his eclips, dark, and prodigious,
She shew'd till now! when having won his way,
How full of wonder he breaks out again,
And sheds his virtuous beams! Excellent angel,
For no less can that heavenly mind proclaim thee,
Honour of all thy sex. (*M. T.*, III, i, 181–187.)

However, whenever Fletcher refers to the hot sun, it is connected with vices, diseases, and pollutedness:

When I leave to be
The true admirer of thy chastity,
Let me deserve the hot polluted name
Of the wild woodman, or affect some dame,
Whose often prostitution hath begot
More foul diseases, than ever yet the hot
Sun bred through his burnings. (*F. S.*, I, ii, 128–134.)

Well, Lucina,
If thou dost fall from virtue, may the earth
That after death should shoot up gardens of thee,
Spreading thy living goodness into branches,
Fly from thee, and the hot sun find thy vices.
(*Val.*, II, vi, 99–104.)

Women's fears, horrors,
Despairs, and all the plagues the hot sun breeds.
(*Val.*, V, ii, 91–92.)

The setting sun to Fletcher is, as to Shakespeare,[1] the symbol of the end of life, the omen of some danger or catastrophe. So Drusus compares the death of brave Penius with the sunset:

> The sun that warm'd your bloods is set for ever:
> I'll kiss thy honour'd cheek, farewell, great Penius.
> (*Bond.*, IV, iii.)

Claudia tells Maximus of Lucina's expression shortly after the emperor's violation of her chastity:

> And blushing like a sun-set, as we see her
> "Dare I," said she, "defile this house with whore,
> In which his noble family has flourish'd?"
> (*Val.*, III, i, 366–368.)

Here we can observe that the association of the morning sun with virginity is blended with the dangerous omen of the setting sun. Notice the word "blushing."

Fletcher also notices the vivid blood-like redness of the setting sun, and uses the image very effectively to describe the Roman soldiers going to their rest after a day's bloody battle against the Britains:

> Thus hatch'd with Britains' blood,
> Let's march to rest, and set in gules like suns.
> (*Bond.*, III, v.)

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1. "O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set;
The sun of Rome is set!" (*J. C.*, V, iii, 60-63.)
Other examples will be found in *Richard II* (II, iv, 21), *Richard III* (II, iii, 34), and *Romeo and Juliet* (III, v, 127).

To Fletcher, the moon and stars are the symbold of glory and beauty. Like other Elizabethan writers, he often calls beautiful woman's eyes stars. Daphnis compares the eyes of Cloe with a pair of fixed stars:

> No not to wring your fingers, nor to sue
> To those blest pair of fixed stars for smiles.
> (*F. S.*, II, iv, 74–75.)

The star-image that symbolizes glory is dexterously used in *Bonduca*, when Penius looks on the Roman army, small in number, defying the Britains:

> The Roman power like a little star
> Hedg'd with a double halo. ( *Bond.*, III, v.)

The star-image symbolizes the bravery and glorious achievements of the Roman army, but since it is small in number, the image is combined with the ominous "double halo" which symbolizes the more numerous Britains' threat to overwhelm the Romans.

*Weather.* The weather-images of Fletcher are mostly of perfunctory nature, such as arrows flying like a shower, snow in maiden whiteness, cold as cakes of ice. If any are worthy of comment, they are the images of clouds, shadows, mists and fogs. To Fletcher the quick-moving cloud, or its shadow cast on a corn field, swiftly moving and fading away in the distance, seems to be a constant resource. When Caratach expresses his contempt of Bonduca and other Britains for running away from the battle field, he compares their swiftness with that of a moving cloud and a shadow that flies across the corn field in a moment:

> Run, run Bonduca, not the quick rack swifter.
> (*Bond.*, I, i).

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I have seen these Britains, that you magnify,
Run as they would have out-run time and roaring
Basely for mercy, roaring, the light shadows,
That in a thought scur o'r the fields of corn,
Halted on crutches to 'em. (*Bond.*, I, i).

In *Monsieur Thomas* the image is used in describing the beautiful leg of a woman walking quickly :

how quick
And nimble like a shadow, there her leg show'd!
(*M. T.*, II, iii, -136-137.)

The lightness and changing and fading quality of a shadow and a cloud are compared with idle fancy and virtue easy to conquer. When Francisco is told by Cellide that she will yield to him, he scornfully remarks,

That modest virtue, men delivered of you,
Shows but like shadow to me, thin and fading.
(*M. T.*, III, i, 117-118.)

Also Dorothea compares her brother's lightness to a cloud :

Come hither, come do you see that cloud ;
So light are you, and blown with every fancy :
Will ye but make me hope ye may be civil?
(*M. T.*, I, ii, 124-126.)

Repenting Amoret compares her past inconstancy with clouds :

I was unconstant, light and sooner lost
Than the quick clouds we see, or the chill frost
When the hot sun beats on it.
(*F. S.*, IV, iv, 118-120.)

The same quality of the mist and fog forms Fletcher's imagery: marriage dissolves all troubles "like mist." (*M. T.*, I, iii, 9.)

Fletcher also refers to the poisonous power of the fog to wither growing things. So Aëcius compares Pontius with fog, for speaking of the emperor disparagingly and thus agitating the Roman army:

> For you, sir, whose infection
> Has spread itself like poison through the army,
> And cast a killing fog on their fair allegiance.
> (*Val.*, II, iii, 43–45.)

*The Sea and Ships.* Fletcher's images drawn from various aspects of the sea and from ships are mostly of a general nature. Almost all the sea images used by Fletcher are connected with images of ships except several instances of general and perfunctory similes, such as "ebb and flow of a man," or an "inconquerable hindrance" like a sea. Like other Elizabethan writers, Fletcher seems to have a delight in drawing a word picture of a storm. He repeatedly brings up this image, especially in battle scenes. Suetonius expresses his decision to defy the Britains:

> So will I,
> Pierc'd to my never-failing strength and fortune,
> Steer throw these swelling dangers; plow their prides up,
> And bear like thunder through their loudest tempest.
> (*Bond.*, I, ii.)

Caratach pictures himself fighting as he "steers thorough all these storms of danger." (*Bond.*, I, i.) When Thenot says that all the virtues of Clorin would be nothing to him unless accompanied by her constancy, he calls forth the image of a seaman struggling in

stormy weather :

> All these, were but your constancy away,
> Would please me less than a black stormy day
> The wretched seaman toiling through the deep.
> (*F. S.*, II, ii, 130–132.)

Eudoxia compares Maximus with a storm when he tells her that he broke his friendship with Aëcius killed the emperor in order to win her as his wife :

> Lay desolate his dearest piece of friendship,
> Break his strong helm he steer'd by, sink that virtue,
> That valour, that even all the gods can give us.
> (*Val.*, V, vi, 19–21.)

The image of steering is also used to express controlling or commanding power, as in the following examples :

> To turn my hand from truth, which is obedience,
> And give the helm my virtue holds, to anger.
> (*Val.*, I, iii, 79–80.)

> Who are call'd
> And chosen to the steering of the empire,
> But bawds and singing-girls? (*Val.*, I, iii, 6–8.)

There is an image drawn from a ship with comic intention :

> *Mar.* 'Tis true, wench.
> For here and there (and yet they painted well too)
> One might discover, where the gold was worn.
> Their iron ages.
> *Claud.* If my judgment fail not,
> They have been sheathed like rotten ships—

*Mar.* It may be.

*Claud.* For if you mark their rudders, they hang weakly.

*Mar.* They have past the line belike ; would'st live Claudia,
Till thou wert such as they are ?

*Claud.* Chimney piece !
Now, Heaven have mercy upon me and young men !
I had rather make a drollery till thirty.
While I were able to endure a tempest,
And bear my fights[2] out bravely till my tackls
Whistled i' th' wind, and held against all weathers,
While I were able to bear with my tires,[3]
And so discharge 'em, I would willingly
Live, Marcellina : not till barnacles
Bred in my sides. (*Val.*, II, ii, 7-23.)

This image of a ship is dexterously handled. Fletcher uses "barnacle" figuratively to mean both shells adhering to the sides of an old ship and the spots on an old woman's skin. Despite the fact that the comparison of a woman to ship—usually not complimentary—is frequently used by Elizabethan writers, minute touches observed in the passage make us surmise that Fletcher probably saw such ships lying at a wharf in the Thames. If in the Elizabethan period the Thames had more significance as a means of transportation than now, the possibility of Fletcher's first-hand

2. "Cloths hung round about a ship to prevent the men from being seen in fight ; or any converts under which they may use their arms unseen." - Dyce.

3. "Broadsides," - R. G. Martin's edition in *The Works of Francis Beaumont and John Fletcher*, IV (1912), London, 237, footnote.

observation increases. In *Henry VIII* (I, iii, 63) we read "My barge stays" in Lord Chamberlain's speech. The peers visited the king's palace or their friends' houses on a barge and thus had opportunities to see large ships lying at the wharves of London, an important port in the Elizabethan period.

As I have observed so far, Fletcher's images from the sea and ship are in general stereotyped, with the exception of perhaps the last example. Shakespeare's sea-imagery, though it is, as Spurgeon says, that of a landman,[4] is manipulated in various ways, by his imagination and covers a much wider range than Fletcher's.[5]

*Animals.* In This category Fletcher's frequency of imagery differs from Shakespeare's as may be seen in the appended table.[6] Fletcher's use of such images is less frequent than Shakespeare's (Fletcher : 8.8%, Shakespeare : 13.4%). *The Faithful Shepherdess*, where one expects the greatest number of these images, has in reality the smallest proportion among all the four plays. The greatest number appears, rather unexpectedly, in *Bonduca*. The reason is simple : in my statistics such words as "chikin" for coward and "vermin" as a term of endearment are all included under this category, and it is these that make *Bonduca* the most abundant in animal-images.

Fletcher shows little preference between birds and four-footed animals. Images of four-footed animals are used somewhat more frequently than those of birds, but the difference is not significant. The general trend of Fletcher's animal-images, when compared

4. *Shakespeare's Imagery*, p. 25.
5. *Ibid.*, pp. 24-26.
6. "Imagery Ratio of Fletcher's Four plays and Shakespeare's Five Plays," *A Description of Fletcher's Imagery, Part I., Jimmon Ronkyu*, vol. ix, no. 4, p. 63.

with those of Shakespeare's, is towards comparisons that are bookish and lacking in close observation. Sympathy with poor hunted animals, which Shakespeare has so often shown, is never found in Fletcher.[7] Contrariwise, if it is not the conventional comparison of beauty with a swan, or softness with the down of birds that he is aiming at, the feeling that accompanies the animal-images is anger, contempt, or indifference towards them. The emperor, displeased at hearing of Lucina's death, rails against Licinius, who reports to him how she died :

> If she be gone
> 'Twere better ye had been your father's camels,
> Groan'd under daily weight of wood and water.
> (*Val.*, IV, i, 10–12.)

Reckless Juda, when he is caught by the Britains and sentenced to death, speaks of his destiny mockingly :

> What say ye? shall we hang in this vein?
> Hang we must,
> And 'tis as good to despatch it merrily,
> As pull an arse, like dogs, to't. (*Bond.*, II, iii.)

There is one example that might have been drawn from first-

7. "There is, however, one point in these images in which Shakespeare practically stands alone, and that is in the evidence of his sympathy with the animal hunted or snared, and in his understanding and feeling for the horse and his movements and response. It is he alone who suggests that kindly persuasion may achieve more than the use of a spur, and that if you give a good horse the rein and 'let her run, she'll not stumble'; he alone who thinks of the point of view of the 'poor bird' fearing the net and lime, the pitfall and the gin, of the falcon mewed up, and of the bear tied to the stake." -*Shakespeare's Imagery*, pp. 32-33.

hand observation. Mary, anxious about Thomas, who fell from the window when surprised by her maid, asks, "what hast thou done? thou hast broke his neck." The maid answers,

> Not hurt him.
> He pitch'd upon his legs like a cat.
> (*M. T.*, III, iii, 93-94.)

As for bird-imagery, unlike Shakespeare,[8] Fletcher does not show much interest in their swift or high-soaring flight. I find only one image:

> Hither I came as swift as eagle's wing.
> (*The Dialogue newly added to The Faithful Shepherdess.* line 6.)

The finest image of a bird is of a swimming swan compared with a beautiful woman:

> Oh what a mounted forehead,
> What eyes and lips, what every thing about her!
> How like a swan she swims her pace; and bears
> Her silver breast![9]

It is suggested that Milton might have recollected this passage when he wrote "rows/Her state with oary feet."[10]

The image of bird-catching appears very seldom. One of the few examples that I find in the four plays is proverbial:

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8. "Thus with imagined wing our swift scene flies
In motion of no less celerity
Than that of thought." (*H5*, 3*rd Prol.* 1.)
"Wing'd with fervour of her love, she's flown
To her desired Posthumus." (*Cym.*, III, v, 61-62.)
For other examples see *Shakespeare's Imagery*, pp. 48-49. (continued on the following page).

All other loves are mere catching of dotterels,
Stretching of legs out only.[11]

Thus Fletcher's animal-images evidently show the lack of close and sympathetic observation, a lack which makes him inferior to Shakespeare.

## Chapter III IMAGES FROM INDOOR LIFE

Fletcher draws images from food, sickness, clothing, fires and light, children, card-games, and various other aspects of indoor life.

*Food.* Though images drawn from food, cooking, eating, and tasting occur more frequently in Fletcher's plays than any other

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9. *M. T.*, I, i, 96-99. Fletcher seems to have delighted in the light motion of pacing. At the beginning of *Valentinian*, we have the following passage:

"she's no more stirr'd,
No more another woman, no more alter'd
With any hopes or promises laid to her
Let 'em be ne'er so *weighty*, *ne'er so* winning,
Than I am with the motion of my own legs."
(*Val.*, I, i, 155.)

And in *Monsieur Thomas*, Hylas repeatedly praises the light smooth pacing of a beautiful woman: (I, i, 75-78, 96-99 ; II, iv, 136-137.)

10. *Paradise Lost*, VII, 438.

11. *Bond.*,IV, i. "The dotterel is a proverbially foolish bird, which is said to allow itself to be caught while it apes the actions of the fowler: its folly in stretching out a leg, if the fowler does so, is frequently alluded to by our early writers." -Weber, (the note altered).

images drawn fron indoor life, they consist mostly of the simplest metaphorical use of words and do not reveal any particular likes or dislikes in his daily life. There are no images from delicate seasoning such as we see in the following quotations from Shakespeare :

> In law, what plea so tainted and corrupt,
> But, being season'd with a gracious voice,
> Obscures the show of evil.[12]

Fletcher's food-imagery occurs most frequently in the scenes of the starving Romans and of Caratach and Hengo pursued by the Romans and wandering in the wood without food. The reason for the frequent occurrence of such images in these scenes is self-evident. For example, when Penius chides the Roman soldiers for complaining of hunger, the image of food is drawn quite naturally from their complaints :

> Ay mees, and hearty hey-hoes
> Are sallets fit for soldiers. Live meat ;
> By larding up your bodies ? (*Bond.* I, ii.)

Sallet is a favourite resource of his food-imagery and sometimes displays dexterous handling :

> But when better comes ashore,
> You shall have better, never, more !
> Till when, like our desperate debtors,
> Or our three-pil'd sweet protestors,
> I must please you in bare letters,

12. *M. of V.*, III, ii, 75-77. Other examples will be found in : *M. of V.*, IV, i, 196 ; *R. & J.*, II, vi, 11 ; *Mac.*, III, v, 141 ; *J. C.*, I, ii, 303 ; *All's Well*, IV, v, i ; etc.

And so pay my debts, like jesters,
Leave great meat and choose a sallet.

(*Dedication to Sir Thomas Townsend,*[13] lines 13–19.)

There is one image of tasting worthy of mention. When Maximus kisses the lips of violated Lucina, his wife, bidding her farewell, he cries out like Othello :

I find no Caesar here ; these lips
Taste not of ravisher in my opinion.

(*Val.*, III, i, 39–40.)

Spurgeon classifies Shakespeare's food-images and traces the development of his taste.[14] It is debatable to what extent her deduction is valid ; at least it shows the wide range and individuality of food-imagery that distinguishes Shakespeare from his contemporaries. Fletcher cannot approach him either in the range or in vivid individuality.

*Sickness.* Among images drawn from sickness, the most frequent, as in other Elizabethan writers, are those drawn from plague. Fletcher who was born in 1579 and began writing plays some time around 1610, lived through the plague that attacked London in 1603 and might have experienced all the miseries caused by that fearful infection. Spurgeon observes that the tone of plague-images in Shakespeare's plays changes at this point from the earlier somewhat perfunctory uses to the later ones of more vivid horror and graver context.[15] However, no plague-images of

13. Prefixed to *The Faithful Shepherdess*
14. *Shakespeare's Imagery* pp. 117–124.
15. *Ibid.*, pp. 131–132.

Fletcher bear any note of the fearful experience that he might have had at that time. The tone of his imagery drawn from this subject is rather of the tone of Shakespeare's earlier ones. He constantly compared the infective power of the plague with the power of beauty or love, which lacks seriousness, and accordingly is somewhat abrupt and obtrusive. Plague is compared with the power of beauty in *Bonduca*:

> What is beauty?
> Of what strange violence, that like the plague,
> It works upon our spirits? (*Bond.*, II, ii.)

Also it is compared with love by Junius, who is very much in love with Bonduca's daughter:

> 'Tis sure the plague, for no man dare come near me
> Without an antidote. (*Bond.*, II, ii.)

There is one exception that occurs when Penius, having seen the victory of the Romans, asks Petilius to leave him. Here we can observe seriousness such as we find in Shakespeare's later uses:

> Pray ye forsake me;
> Look not upon me, as ye love your honours;
> I am so cold a coward, my infection
> Will choke your virtues like a damp else.
> (*Bond.*, II, iii.)

It is worth noting that Fletcher is impressed with the rotting power of disease:

> And those so clipt by master mouse, and rotten,
> For understand 'em French beans, where the fruits

Are ripen'd like the people in old tubs.[16]

After hearing of Lucina's death the emperor remarks on the wife of Chilax, flatterer, with contempt and anger :

The sins of other women, put by hers,
Shew off like sanctities. Thine's a fool, Chilax,
Yet she can tell to twenty, and all lovers,
And all lien with her too, and all as she is,
Rotten and ready an hospital. (*Val.*, IV, i, 58–62.)

There are two images in the four plays drawn from specific diseases. One is from "tympany" as we see in the following quotation :

And my fortune wound me up so high, I swell'd with glory :
Thy temperance has cur'd that tympany,
And given me health again, nay, more discretions.
(*Bond.*, I, i.)

The image of swelling action gives the rise to the image of tympany, which is cured by temperance. This association of images is natural enough. In *Monsieur Thomas* the frivolity of young women's love is compared with the coming and going of a quartan fever :

Young wenches' loves
Are like the course of quartans ; they may shift
And seem to cease sometimes, and yet we see
The least distemper pull 'em back again,
And sets 'em in their old course. Fear her not,

16. *Bond.*, I, ii. "'Tub,' used for the cure of venereal diseases." -Dyce.

Unless he be a devil. (*M. T.*, I, iii, 104–109.)

As for images drawn from medicine and the treatment of diseases, there are very few. In *Bonduca* mercy is compared with medicine:

When we slip a little
Out of the way of virtue, are we lost?
Is there no medicine called sweet mercy?
(*Bond.*, IV, ii.)

Another image, drawn from a bitter drug, is somewhat obtrusive:

Right holy sir, I have not known this night
What the smooth face of mirth was, or the sight
Of any looseness; music, joy, and ease,
Have been to me as bitter drugs to please
As stomack lost with weakness, not a game
That I am skill'd at throughly. (*F. S.*, V, iii, 27–32)

Images from purgation, inoculation, or from compounding action of drugs which are frequent in Shakespeare cannot be found in the four plays.

*Jewels.* Most of the jewel-images are similes of simple and perfunctory kinds, as two or three examples will suffice to demonstrate:

Your jewel had been lost then,
Young Hengo there; he trasht me. (*Bond.*, I, i.)

Take a drop into thy wound
From my watery locks more round
Than Orient Pearl, and far more pure
Than unchaste flesh may endure.
(*F. S.*, III, i, 409–411.)

When Caratach knows the death of Penius, he laments his loss in the metaphor of "rich diamond cut with its own dust" (*Bond.*, v, i, p. 145). There is a fine image of "foil" in *Bonduca*, where the present glory, being compared with the coming greater one, is but a foil to the jewel:

> Your day is yet to come, when this great fortune
> Shall be but foil to it. (*Bond.*, III, v.)

*Fire and Light.* More than half of the fire images of Fletcher are of embers, hidden sparks, and flint that may easily be struck into flame. Although these images are very frequent among Elizabethan writers, the unusual number of them in the four plays certainly shows that Fletcher had particular interest in such imagery:

> And qenching by their power those hidden sparks
> That else would break out, and provoke our sense
> To open fire. (*F. S.*, I, ii, 117–119.)

In the scene of the death of Valentinian, where the images of heat, fire, and its counterpart, coldness, crystal, and river, form a fine contrast, we see a comparison of embers and flame with the rewards of lust and murder:

> what thou feel'st now,
> Mark me with horror Caesar, are but embers
> Of lust and lechery thou hast committed:
> But there be flames of Murder. (*Val.*, V, ii, 78–81.)

In the same play there is an image of a dreary old man sitting beside a hearth to warm himself with embers already gone out, in combination with the image of dead flint powerless to fire:

I'll melt a crystal,
And make a dead flint fire himself, e'er they
Give greater heat, than new departing embers
Give to old men that watch 'em. (*Val.*, III, i, 16-19.)

The fire-image, used in simile for lecherousness and lust, is frequently observed in *The Faithful Shepherdess* and *Valentinian*. Especially in the former, Fletcher thinks of love as "fire" and repeats the term again and again throughout the play, but we do not observe any organic development of the image. All the instances are static and stereotyped. Alexis, who wanders in the wood calling for Cloe, compares her to fire :

Oh, my life,
How thou consum'st me! (*F. S.*. II, 27-28.)

Sullen Shepherd, whose lust is stimulated by the beauty of Amarillis, expresses his desire through the image :

Give room
To my consuming fires that so I may
Enjoy my long desires, and so allay
Those flames that else would burn my life away.
(*F. S.*, I, ii, 220-223.)

Less frequently the image is used for the symbol of chastity. Having been told the tragedy of his wife, the desperate Maximus bids her die. He uses the simile of chaste fire in rotten timber for his chaste wife violated by the lecherous emperor :

There where no bedrid justice comes. Truth, Honour,
Are keepers of that blessed place : go thither ;
For here thou liv'st chaste fire in rotten timber.
(*Val.*, III, i, 279-281.)

Light is usually compared with honor, virtue, beauty, and eyes, as in the following examples :

> I have lost mine honour, lost my name,
> Lost all that way my light! (*Bond.*, III, v.)

> Those eyes that I adore still, those lamps that light me
> To all the joy I have. (*M, T.*, III, v, 82–83.)

*Clothes.* We do not observe any particular characteristics of Fletcher in his treatment of the images drawn from clothes. They are mostly of a conventional sort, such as silken flattery, a simile of petticoats for women, or of silk for cowardice. There is not a single image from this subject worthy to be quoted, except for one example which has little originality of subject matter but shows dexterous handling. When two eunuchs try the honesty of Pontius, they speak in a clothing metaphor as they advise him to imitate the behavior of court flatterers :

> Learn, as we do, to like what those affect
> That are above us; wear their actions
> And think they keep us warm too.
> (*Val.*, III, ii, 16–18.)

*Miscellaneous Objects and Activities.* There are various kind of other images drawn from things and activities belonging to the interior of a house. They are toys, mirrors, hourglasses, maps, whetstones, letters, coins, fagots, children, nursing, all of which are common sources of imagery among Elizabethan writers. Among such conventional images there are some worthy to be mentioned. One is that of a child longing for everything that he sees. Thenot, longing for the beauty of Clorin but trying in a stoic manner to avoid falling into lust, expresses his mind as

follows :

> Oh hapless love, which being answer'd, ends!
> And as a little infant cries and bends
> His tender brows when rolling of his eye
> He hath espied something that glisters nigh,
> Which he would have, yet give it him, away
> He throws it streight, and cries afresh to play
> With something else : such my affection, set
> On that which I should loathe, if I could get.
> (*F. S.*, IV, v, 13–20.)

Aside from this elaborate image only one example is observed in the four plays. Aëcius speaks to the two eunuchs, who lament their master's bad fortune :

> My friends, ye had cause to weep, and bitterly :
> The common overflows of tender women,
> And children new-born crying, were too little
> To show me then most wretched.
> (*Val.*, IV, iv, 73–76.)

Shakespeare is a constant user of child-images and his range is far wider than that of Fletcher.[17] They cover almost every aspect of children's nature : a healthy baby in its cradle, sleeping the sound sleep of "careless infancy,"[18] a great baby "not yet out of his swaddling clouts,"[19] the soft sinews of the new-born baby,[20] the feebleness of infants, "skilless"[21] and "unpractised,"[22]

17. *Shakespeare's Imagery*, pp. 137-142.
18. *M. W.*, V, v, 56.
19. *Ham.*, II, ii, 399.
20. *Ibid.*, III, iii, 71.
21. *T. & C.*, I, i,12.
22. *Ibid.*, ii, 5.

all these and more he uses for his images. He even draws pictures of a child and a parent, and a child and a nurse as the following examples show :

> As a long-parted mother with her child
> Plays fondly with her tears and smiles in meeting,
> So, weeping, smiling, greet I thee, my earth.
> (*R2*, III, ii, 8–10.)

> Go, bind thou up yon dangling apricocks,
> Which, like unruly children, make their sire
> Stoop with oppression of their prodigal weight.
> (*R2*, III, iv, 29–31.)

> Rude ragged nurse, old sullen playfellow
> For tender princes, use my babies well!
> (*R2*, IV, i, 102–103.)

He also has an image drawn from a child who longs for everything that he comes near, but it is not so elaborate as the example in *The Faithful Shepherdess* :

> Love is like a child,
> That longs for every thing that he can come by.
> (*T. G. V.*, III, i, 124–125.)

These are only a part of the examples found in Shakespeare's plays. Here again Fletcher is far inferior in close observation.

In reference to the child-image Fletcher uses the metaphor of toys to represent things which at first sight seem to be significant but are in reality nothing. Alice speaks to Mary about Thomas :

> Age brings on discretion ;
> A year hence these mad toys that now possess him

Will show like bugbears to him, shapes to fright him,
Marriage dissolves all these like mist.
(*M. T.*, I, iii, 6–9.)

A picture of a devil is used in a similar context :

As we look on shapes of painted devils,
Which for the present may disturb our fancy,
But with the next new object lose 'em, so
If this be foul, ye may forget it, pray.
(*M. T.*, I, iii, 92–95.)

Thenot, who employs the child-image mentioned before, is a constant user of such elaborate images. He speaks disparagingly of Clorin who comes to him in feigned compliance with his love so that he may be saved from love's pain :

Thou hadst no fame, that which thou didst like good
Was but thy appetite that sway'd thy blood
For that time to the best : for as a blast
That through a house, usually doth cast
Things out of order, yet by chance may come,
And blow some one thing to his proper room ;
So did thy appetite, and not thy zeal,
Sway thee by chance to do some one thing well.
(*F. S.*, IV, v, 61–68.)

This minute picture could have been taken from first-hand observation.

We have in the four plays one image drawn from a card-game. When Francisco, who has fled from Valentine's house, is laid hold of by Michael, laments his bad fortune :

Faith, sir, my rest is up,
And what I now pull shall no more afflict me,
Than if I play'd at span-counter.
(*M. T.*, IV, ix, 16-18.)

It is rather strange to find only one example of an image which in other Elizabethan writers is found very often; however, the nature of this image indicates Fletcher's knowledge of the card-game. (to be continued.)

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